P88

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NO. 10

THE PRACTICAL PRINTER

OCTOBER
1901

A MONTHLY JOURNAL DEVOTED TO THE PROMOTION OF HIGH ART IN EVERY-DAY PRINTING

PUBLISHED BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS, U. S. A.

17 D.W.

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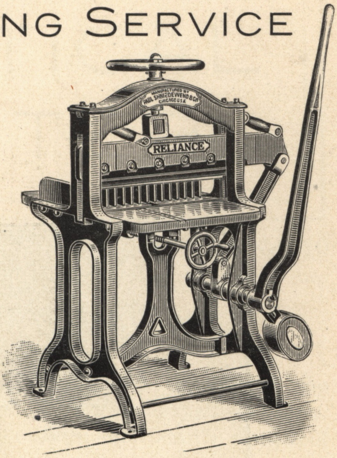
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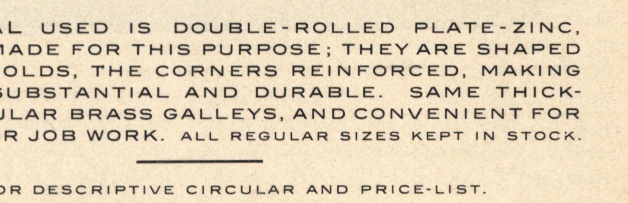

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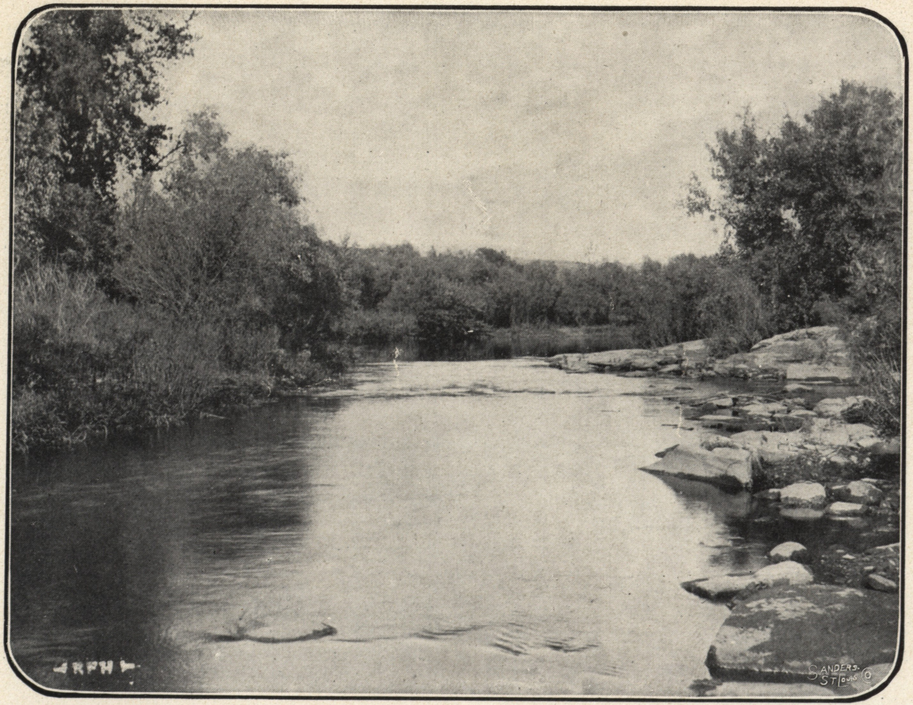
RFH
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SHADOWS AND RIPPLES

HALF-TONE BY
SANDERS ENGRAVING COMPANY
SAINT LOUIS

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SIOUX FALLS, S. DAK.

THE
PRACTICAL
PRINTER

VOL. 3 OCTOBER, 1901 NO. 10

DON'T ABUSE THE IMPOSING-STONE

By FREDERICK W. CLOUGH

Among the necessary articles of furniture used in the composing-room the imposing-stone is probably more abused than any of the others. It is no uncommon sight to see a stone loaded down with an assortment of material of every description, from broken leads and pi to a jumbled pile of furniture and reglets large enough to build a good-sized dog-kennel. Then again, how handy it is to use the stone when opening type-boxes from the foundry, or to straighten out crooked nails, hammer down protruding nails in shoes, or in fact for any purpose where a solid foundation is sought. All these abuses may be good for the supply-houses, but they are not calculated to prolong the life or improve the surface of the stone.

A good imposing-stone of any size costs good money and should be well taken care of. A few hints are here included, calculated to improve the condition of the stone, and also arrange material used in locking forms for the press so as to occasion as little running about as possible, and also to provide a place for each article, so as to be able to find anything you want instantly and without hunting all over the office for it.

In the first place, keep the stone free of everything except jobs ready for the press. Arrange these compactly on one end of the stone, and do not allow them to be scattered all over the surface in a hap-hazard way. Under no circumstance allow a dead job to remain with those alive. Provide a dead-bank or have another stone or some letter-boards for such jobs. The space underneath the stone should be built up in cabinet shape, and be filled with letterboards, instead of being wasted, as it often is.

Procure two large iron brackets, and fasten them to the end of the stone opposite the end devoted to live jobs; upon these brackets fasten the furniture-rack, so that the longest pieces of furniture are on a level with the surface of the stone and the short pieces will be within easy reach. Then, when a form is unlocked, put away all furniture not used in locking up the next form. By so doing the stone is always free for locking up forms, and you know that every piece of furniture not already in chases is right at your elbow ready to be used. If nothing but live forms are kept on the lock-up stone, the job wanted can be quickly found and locked.

In the drawer under the stone nail a box, such as typefounders send out type in, securely across that end of the drawer which is nearest to the accustomed place on the stone where the locking-up is done. Have this box divided into two or three compartments for the different sizes and kinds of quoins in use in the office, and don't allow the quoins to become mixed. The remainder of the drawer not occupied by the quoin-box can be partitioned off to accommodate the different lengths of bearers used. Have a sufficient supply of each size bearers, and also one or two sets of each size to be used *only* for red and other light-colored inks. *Never* use these special bearers for black ink forms. Many times this method will save an extra wash-up on the press to get a good, bright color.

Never allow your good numbered furniture to be wet with lye or water, and, if possible, avoid sending your best furniture to the electrotype-foundry. Do not allow mallets and planers to lie around on the stone. On the end of the mallet handle screw a short, narrow strap with a hole in the free end. The same kind of a strap should be fastened to one end of each planer, and hooks arranged along the end of the stone on which to hang them. This not only preserves both stone and planers, but keeps the stone always clean.

And lastly, keep the stone *clean*. One of the best methods of cleaning a stone the writer has ever seen tried is as follows: On Saturday, just before quitting time, remove all live jobs to galleys, and coat the surface of the stone thoroly with common flour- or starch-paste. Use a brush and put on enough to cover evenly, brushing the paste into every crevice. You need give no further thought until returning to work on Monday morning. You will then find that the paste has thoroly dried on the stone, and by starting one corner it will easily peel off and with it every particle of dirt that was there when it was coated.

GETTING THE LAY ON PLATEN PRESSES

By a Lithographer

During the hard times of a few years ago in the United States the lithographing business suffered, like most businesses, and many lithographers enjoyed(?) a forced idleness. The writer was one of the many. I was acquainted with an "old-time printer," who enjoyed the distinction of being a "swift," and what he didn't know about the printing business wasn't worth knowing. He and I formed a partnership and secured a small office. He was to teach me all about presswork, etc., while he took charge of the composing department. My knowledge, as a lithographer, of color, etc., was to be a great aid to me in the pressroom.

We had a platen press, which I very soon learned to feed, after my partner made ready—that is, he would get the proper impression, set the side and front gages, etc. I noticed that when getting the "lay," he would take an impression on the tympan, get a billhead, or card, or other stock which was to be printed, fold the same, lay it over the printing on the tympan at what he thought was the proper place, mark it with a piece of lead or pencil, take a card, guess at its being straight, draw a line, and stick in his pins or patent gages, or paste on quads. About ninety-nine times out of every hundred he would have to "monkey" with the gages from five to ten minutes in finding a proper lay. This used to make me tired, and after I got so that I was permitted to do a little more than feed the press, I thought of a scheme whereby the gage-setting could be simplified. Among my lithographer's tools I had two squares (or triangles), which no lithographer could get along without. I brought them in with me one morning and proceeded to use them on the next job. I took my impression in the ordinary way on the tympan, took hold of my stock, say a billhead, folded it crosswise, and laid it at what I thought the proper distance from the head, etc. Then I laid one of the squares on the longest straight line of the printing, and placed my other square against the side of the first square. It was then a very simple matter to slide the first square up or down to any mark, and an absolutely straight line, corresponding with the lines of the printing, was the result.

This little "trick" proved so successful that, while I was with the office, I retained it and worked it on all jobs. My partner tried to make out it was a "waste of time," and to deprecate the use of my scheme, but soon I became a "full-fledged pressman," and I was not interfered with, tho often laughed at. I can vouch for this plan, that it is a time- and patience-saver, and would recommend it to any platen pressman who is willing to move out of the ruts. Printers who visited us used to think my scheme a good one. In conclusion, I would say that my partner is not the only one whom I have seen spending useless time in the way first mentioned in getting the lay on a platen press. One square, say 10 or 12 inches and the other 8 inches long will be sufficient for most platen presswork.

PRINTING HANDBILLS IN TWO COLORS

By Jacob Franklin Smith

Many country printers complain that they cannot get a fair price for their work, and also that they do not have enough work to pay them. My experience has been that a fair price may be had for a good job, if one puts a price on a job as tho it was worth so much. I well remember one house where I was employed. I could get $3.00 for a job of cards, etc., much easier than the proprietor could get $2.50 for a similar job. Ofttimes the line of work in hand may be made to pay an extra price merely thru the suggestion of running two colors. Here again the cry goes up that customers will not stand for it. We have found that several dollars may be added to the earnings of our plant by printing common salebills in two colors. Of course, every plant is not equipped to do this class of work, but here is the time when the man with an old-fashioned Washington hand-press gets ahead of the one with the two-revolution cylinder. Our way is to run the type matter in black and the cuts in red. We lock the cuts in position with a 6-point slug at the top or bottom, and brace up the sides of the spaces with furniture. After laying the form on the press we loosen the quoins and remove the slugs, which makes it easy to lift the cuts while the type-matter is securely locked. The only extra work a job of this kind makes is the inking of the cuts, which is done by a small boy, on the opposite side of the press; otherwise the job takes no longer than for one color. We have no difficulty in getting $1.00 extra on an order for 50 19×24 bills, and a proportionate increase on orders for a greater number. The quantity is usually from 50 to 100. Select a really good customer or two, and print one or two lots of bills this way without extra charge. They will afterwards be willing to pay to have the extra attraction, and you will also be surprised how soon others will be wanting the same style of work.

MAKE-READY FOR HALF-TONE WORK

By L. R. Wallace

I notice in the August *Inland Printer* an article in reference to the Bierstadt-De Vinne overlay, and I am struck with the thought of the great advantage to be derived from this process, if it proves to be a success, which fact seems to have been already assured.

All thru the country there are medium-sized printing-offices which do more or less half-tone printing, but do not employ skilled pressmen, *i. e.*, men who can obtain the best results from half-tones. To this class of printers will come the greatest advantage with the complete success of the Bierstadt-De Vinne invention.

This is my plan: Why should not the engravers of half-tones make overlays of this kind and furnish them with their cuts, ready to be attached to the make-ready sheet. The cost to the maker would be slight after once prepared, and the benefit to the printer would be great, for which he would be willing to pay accordingly. Many hours of delay in the press-room would be saved, and the output of each press advanced in proportion, while the artistic effect would, of course, be enhanced greatly.

Why should not some engraver who is looking for favor in printerdom try this idea?

ADVICE ABOUT WORKING COPYING-INK

By Martin Lynch

One of the most unwelcome as well as the most difficult of jobs that strike the average printing-office—especially the country office—is a job to be worked in copying-ink. As a rule, the job is turned out after enough time has been spent on it to turn out an ordinary job in another kind of ink from four to six times as large. Generally the job is turned out in a very blotchy way that is anything but pleasing to the eye. Sometimes it is refused and then taken to a competitor who is thoroly "next" to the proper way to work this peculiar ink, and who will probably get the future work of this particular customer.

The secret of working copying-ink is in the preliminaries. Having had considerable experience in working this ink, I have, I think, gotten it down as it ought to be.

The first thing to do is to take your form and make it ready in the same manner in black ink as you would if you were to run it in ordinary ink. After you have done this take your form out, and wash it as well as the press with benzine. Then take lye and wash the press and the form perfectly clean, removing all grease, as this is where the whole trouble lies. (If it were possible to work the ink on a greasy press it would destroy the copying properties of the ink.) Then put on your copying-ink. If the disc refuses the ink like water turns oil, it shows that you have not washed your press properly.

Jobs printed in copying-ink should be worked with old rollers and a hard tympan, with all the heavy lines *underlaid*. Sometimes, when working light forms, the ink dries on the disc faster than it is used. I use glycerin or water as a reducer to overcome this difficulty. All jobs worked in copying-ink require a stronger impression than in any other ink. As little ink as possible to make the form come out clear should be used, for if too much is used it will be inclined to "run" in the copying-press—especially on linen paper.

When washing-up press and rollers, water is the best, altho it will not remove all the stain from the disc. A little benzine on the disc will do the rest. After rollers have been used once on a copying-ink job, it is not necessary to wash them again with lye, providing you use them for this purpose exclusively, as they are always ready for use thereafter if washed with water each time after using.

If possible, do not under any circumstances use very soft rollers, as they will make large, black letters look "muddy" on the edges. I generally slow down from 1,200 to 1,500 per hour on runs of this nature.

If the above instructions are followed, I will assure any pressman that he will have no more trouble than he will with ordinary black ink, providing, of course, that he buys his ink of a reputable ink-maker.

STOPPING SLURS ON PLATEN PRESSES

By J. Edward Barns

He is a fortunate pressman who never is troubled with an occasional slur on jobs on platen presses.

Slurs may occur on forms more or less open, especially upon that class of blank-work in which much furniture is used. Sometimes the form may spring, caused by a poor piece of metal or wood, or the lock-up may be too tight. If wooden furniture is used it may not be perfectly square, thus tending to "hump" the form. Small strips of cardboard, about twelve points wide, may be inserted between two pieces of furniture and pushed down on the stone. This will tend to keep the form down.

Now for the press. Run your binder's board under the second tympan-sheet. and draw smooth and tight. If the work still slurs, as it will do many times in spite of careful lock-up and tight sheets, note where the slur comes, and stick a piece of cork on your gripper, placing it so that, when the impression is on, the cork will strike the furniture. Should the slur come on lines in the center of the form, the cork may be carried on a stout string. This method will almost invariably prevent a slur. It has saved much time in our shop.

OUR MEGAPHONED SPEAKING-TUBE

By Joseph P. Rivett

Your request for ideas of a practical nature and for the advancement of printing, published in the August number of The Practical Printer, prompts me to assist in your work by presenting an invention of mine. It is what I call a "megaphoned speaking-tube," a speaking tube with a megaphone at *one* end. We are located on two floors, the composing-room separated from the noises of the press-room; the latter constantly communicating with the former. We have a speaking-tube minus the whistle on one end in the press-room, and a megaphone on the other in the composing-room. Whenever the pressmen desire to make inquiries or give orders to the composing-room, they have merely to walk to the tube and speak in a moderately loud voice, which is instantly heard in all parts of the composing-room. The one spoken to can answer from his position, distance being no serious drawback, thus saving the time which is consumed by two men in walking back and forth and waiting, required with the ordinary speaking-tube or telephone. We have the very latest telephone system installed in our plant, but we find the megaphone is much quicker.

GREAT DESIRABILITY OF GOOD COPY

By Will S. Knox

One of the greatest difficulties the job-printer has to contend with is "bad copy." How is it that a person can expect to have his printed matter executed in a tasty and satisfactory manner when the copy he furnishes for the printer to work from is written upon a dirty, irregular scrap of writing-paper or second-hand envelop, etc., complicated by erasures and interlineations, and the writing in places so faint as to be almost unreadable, I have never been able to figure out to my own satisfaction. Yet this is the kind of copy a printer all too frequently is compelled to work from, and it is a great compliment to his perception and ability that he comparatively seldom fails to please the patron. A little more thought and care upon the part of the patrons of the job-printer in the preparation of their copy could make the work much easier for the printer and be a general benefit all around. As it is now, the up-to-date printer must necessarily take copy as it comes from the customer and edit it—rewrite and design it as nearly as possible as he wishes it to appear in print. In some jobs this requires considerable thought and experiment as well as time—for which the customer pays nothing. An average job, with properly designed copy, may often be set very satisfactorily by the apprentice, whereas the copy as originally presented would tax the most expert printer in the shop.

It was only a few days ago that I saw eight or ten pages of manuscript copy—irregularly written, erased and interlined, no title page supplied or headings designated, nor with even a single paragraph indicated—handed to a foreman of a job office with the request to get up a neat, attractive folder in two colors. The completed job was entirely satisfactory—but the time spent by the workmen at designing and composition was paid for at the rate of forty cents an hour.

Good copy saves time and trouble and secures the most satisfactory results. The patron should furnish same, to avoid annoying errors and unsatisfactory style, and the print-shop manager should supply the compositor with good copy, to save time in composition, and to evade the probability of dirty proofs and the possibility of re-setting the job to please the tastes of an exacting but good-paying customer.

Good copy pays a heavy per cent upon the investment of time required to produce it, both to patron and printer.

Good copy is an incentive to good work.

Good copy is to the compositor what an oasis is to the tired Arab.

Good copy, altho almost as scarce as angels' visits, is a much to be desired article, and is almost always sure to be worth its weight in gold to the employing printer. And, really, there seems to be but little excuse, in these days of progressiveness, for such an infliction as poor copy to be put upon any compositor.

ILLUSTRATIONS IN MAGAZINE ADVERTISING

By Clement M. Hammond, in Advertising Experience

For the past two or three years the illustrator has run riot in magazine advertising. He started in rather crudely and he has improved, but there is too much of him, altogether too much of him. There is so much of him, in fact, that he is monotonous, and monotony in advertising, except where it is classified, takes away at least fifty per cent of the value. Because one advertiser or a dozen advertisers have made the use of illustrated advertising profitable, is no reason why a hundred can do so where the advertisements are grouped together and a very much similar tone of illustration is used. Not only do the advertisers follow each other in the general style of their copy, but the illustrators themselves find it either easier or more to the liking of their clients to follow a somewhat general style.

For the sake of contrast alone, if for no better reason, the advertiser who wants something striking, and has a story to tell that can be told in words, will do well to study type and rule effects for his magazine advertising during the next year. Not that it is advisable to bar illustrations altogether, for where the thing offered can be distinctly shown in a cut, it will very often help to make a sale, but more than half of the advertisements which are illustrated would be much better if type-matter alone were used. Strained effects in designing detract from the story which is to be told and weakens the advertiser's position before those to whom he appeals. It is very often that it would be much better for the advertiser to seek a good printer instead of a poor artist. Few artists or designers have any idea of advertising, and while this may be equally true in relation to printers, it is much easier to get a printer to carry out your ideas than it is to get an artist to do the same.

Not that the artist in advertising is without his value, but the craze for illustrated ads has become so general that hundreds of men have become illustrators who would much better be painting fences and barns.

Most of the magazines seem to scorn an advertisement which should depend for its effectiveness alone upon typographical display. Such an ad is simply thrown together by a recently graduated "devil," and the effect is about what one would expect if the setting were done in a third-rate country job-office. It would well repay any advertiser to have his copy put in type by an expert printer and get a plate made.

Cape Girardeau, Mo., Aug. 10, 1901.

Enclosed please find money order to pay for the series of Brandon just received.

The type has been laid and given a trial, and proved most satisfactory. We have over 100 fonts of new type made by other foundries, but shall use the Brandon almost exclusively now. It fills a long-felt want. When we need anything in the future you can rely upon our order. We have used too much type that wouldn't line (having lots of it on hand now), not to appreciate your Standard Line, and only wish we had more of it. The wide range of adaptability of the Brandon makes it a complete assortment of type within itself, and we would not take $50.00 for the series if we could not replace it. It is a money-maker and a time-saver. That has been fully demonstrated in one day's use.

Kindly send us specimens of any new styles you may get out from time to time, as we try to keep as near up to date as possible.

Independent Publishing Company.

Argyle, Minn., Sep. 21, 1901.

Your samples of the Blair series please my customers so much that one has given me enough work to cover the cost of the fonts I am now ordering. M. H. Novotny.

THE PRACTICAL PRINTER

PUBLISHED BY THE
INLAND TYPE FOUNDRY
SAINT LOUIS, U. S. A.

SUBSCRIPTION, 25 CENTS PER YEAR
Advertising rates furnished on application.
All letters relating to articles, communications, etc., should be addressed to the "EDITOR OF THE PRACTICAL PRINTER."

VOL. 3 OCTOBER, 1901 NO. 10

THE great popularity of our Blair series has induced us to listen to the call from many printers for larger sizes; we have therefore added four more, cast on the 18-point and 24-point bodies, which we show in the specimen pages of this issue of THE PRACTICAL PRINTER. We feel sure they will be generally welcomed, especially by those who have found profitable use for the smaller sizes.

THIS month we show a new face which we are particularly proud of—the Copperplate Text. It is intended specially for society printing, such as wedding invitations and announcements, visiting and "at home" cards, etc., and is an exact imitation of the lettering now used for such work by the leading plate-engravers of the country. As a relief from the monotony of script, it will be very welcome to the trade, and we expect large sales for the face.

THERE are only a few more days left in which to send in your scissors and letters of explanation, in order to enter them in our old scissors contest, which we announced in our July issue. It closes on October 31st. No letters and scissors received with the postmark on the envelop bearing a later date will be admitted to the contest. The collection of scissors we have received is large, and a sight to behold so far as the condition reflecting their previous servitude is concerned. Despite the number entered, you have just as good a chance to win a prize as any of the others. Therefore, send in yours at once. Refer again to our July issue for particulars as to the prizes and the conditions.

WHEN the Inland Type Foundry moved into its present quarters a little over four years ago it was thought that it would have ample space for ten years' growth. In spite of the fact that three times additions have been made, by renting all the available floor space that could be procured, the present quarters are totally inadequate. Re-arrangement from time to time has enabled the foundry to add to its facilities, but the space is now so filled that room for another machine cannot be found, and the working people are so thickly crowded that they cannot work to advantage. In consequence, the service of the Inland Type Foundry, still the best given by anyone, is not quite as good as it would like. Therefore, we take pleasure in informing our readers that the entire seven-story and basement, fireproof building at Twelfth and Locust Streets, has been leased, and as rapidly as possible these quarters are being made ready for the foundry. Every known convenience for the production of its goods, dispatch of business and the comfort of its employees, will be installed. With these improved facilities, this house will be better able than ever before to take care of its growing business. During the moving and the preparation therefor there will necessarily be some little delay, mainly owing to the condition of the present over-crowded quarters and the troubles incident to transportation, but in a few weeks the management hopes to send you an invitation to visit the new quarters. Try to arrange matters so that you can accept it and inspect the largest, finest and best-equipped typefoundry in the country.

THE *National Printer-Journalist* has instituted an interesting cover contest, which it will be well for our artistically-inclined readers to look into, as the prizes are well worth striving for. Write to its publishers, at Chicago, for particulars.

Solutions of many questions in a business way have been accomplished by entirely opposite means. One of the pressing questions with nearly every business man is how to overcome competition. The average manufacturer believes, if he were in the position to undersell his competitor, that the problem would be solved; that if he could only cheapen the cost of his product, even tho the quality of his goods suffered in exact ratio, he would be able to undersell his competitors and thus overcome them. In no other business that we can recall has this method been so often tried as in the printing business. And yet how often has it succeeded? Very seldom, indeed. And yet, with the many failures in mind, how many have had the hardihood to adopt the opposite method—that is, of making products so much better, not cheaper, that they would command better prices. So few, indeed, that it is difficult to recall them. Yet, that this method of overcoming competition is an entirely feasible one is strikingly illustrated by the almost miraculous growth of the Inland Type Foundry. Its goods have from the first commanded a better price than those of its competitors. It has never endeavored to obtain trade by offering inducements in the way of cheapness. Its one claim has been that of superiority in quality; this point taken into consideration, this house has steadily maintaihed that it gives better value, dollar for dollar, than any typefoundry in the world. That the printers of the country have become convinced of this is evidenced by the fact that its manufacturing department has been taxed to the utmost capacity from the start, notwithstanding that the facilities have been doubled each year for the past four years, and are still being increased as rapidly as possible. It doesn't always pay to be "the lowest priced."

A certain printing firm not a hundred miles from Saint Louis recently had a big catalog-job thrown back upon its hands by a critical customer, because a black letter used in the work did not line with the body-letter used. With Standard Line type this would not have occurred. Standard Line type commands a little higher price than lack-o'-system type, but a job or two like the one mentioned thrown back on the printer's hands will more than offset the small additional first cost of the Standard Line type over the cheap kind.

Once more, and yet again, don't forget about the scissors.

Gardner, Mass., July 28, 1901.

Please send us printed labels, for the cases, for fonts of your type lately purchased. We have decided to purchase several fonts of your type in the near future. It is the best type on earth, without any exception, the lining system being perfect. W. E. Hartwell Company.

Madison, Wis., Oct. 1, 1901.

Please discontinue from your publication our advertisement for a Washington hand-press. We beg to advise that the replies to same have been very numerous.

State Journal Printing Company,
T. S. Morris, Manager.

Berlin, Canada, Aug. 5, 1901.

We have purchased a number of your fonts thru Miller & Richard, and may say that when we want new type we will always buy Standard Line when we can get it of the desired face.

Starnaman Brothers.

Port Huron, Mich., Sep. 3, 1901.

Enclosed please find price of subscription for The Practical Printer for one year. The little journal is full of useful hints and should be in the hands of every printer.

Geo. W. Rinner.

HELP WANTED

Wanted—A first-class union compositor, for work on train registers, blankbook headings, and general machine-ruled or "striker" work; must be sober, reliable, and able to handle work rapidly, accurately, and in an up-to-date manner; to the man that will suit us, we have a steady position at a good salary. Address, Q-10, care of The Practical Printer.

SITUATIONS WANTED

Situation Wanted—By good, all-around man; good jobber; twenty years' experience; strictly temperate and not afraid of work; have been in city office for past ten years; can take charge of country office; permanent position desired; New York state or vicinity preferred. Address, Q-5, care of The Practical Printer.

Wanted—First-class job-printer and all-around man desires to make a change; fifteen years' practical experience; steady and strictly temperate; can take charge of English or German office; permanent; a place where good, clean work is appreciated is desired; union shop only. Address, Q-4, care of The Practical Printer.

SITUATIONS WANTED

Wanted—Thoro, up-to-date job-printer, pressman and newspaper man (married), of twenty years' experience, wishes a permanent position as foreman of a well-equipped country office. Address, Q-7, care of THE PRACTICAL PRINTER.

Wanted—News- and job-foreman desires permanent position; capable of taking charge of daily and weekly or job-office; strictly temperate, and a hustler in both branches; estimate and buy stock; would like to have a chance to get out and solicit work occasionally. Address, Q-9, care of THE PRACTICAL PRINTER.

Wanted—A strictly first-class all-around job-compositor desires a permanent situation with a progressive Philadelphia office; neat and original ideas; experienced on imposition; seven years' experience in first-class book- and job-office; references as to ability and character if desired. Address, Q-6, care of THE PRACTICAL PRINTER.

FOR SALE OR EXCHANGE

For Sale—A genuine Smith's office tickler; good as new; $2.50. Address, HENRY J. WILLIAMSON, OPELIKA, ALA.

For Sale—New 8×12 C. & P. Gordon; half-horsepower, 110-volt Kester motor; 25 pounds 6-point Ronaldson body-type, as good as new. MARQUAM & CO., DECATUR, ILL.

For Sale or Exchange—A 5×8 Rochester camera, new, and a complete amateur photo outfit; would exchange for job press. Address, J. E. C., 6219 S. Seventh Street, SAINT LOUIS.

For Sale—One 7×11 Liberty jobber, in good working order, one chase, two sets roller-stocks; $25 cash. GEORGE A. CLOBES, care of C. F. Blanke Tea & Coffee Co., SAINT LOUIS, MO.

For Sale—Five large fonts German wood type, good as new; some have never seen ink; sizes from 5-line to 15-line; price, $7.50 for entire lot. Address, A. R. UNHOLZ, MONTICELLO, ILL.

For Sale—Washington steel-die press; never used; takes die 1×2 inches; does clean work; will take place of large machine for small work; price $35.00. GEO. N. FORKEL, 235 Main St., East, ROCHESTER, N. Y.

For Sale—Nonpareil combination newspaper and job press, 15×25, five rollers, foot, hand and power fixtures; in excellent condition; just the thing for a country newspaper; price $200. Address, Q-1, care of THE PRACTICAL PRINTER.

A Snap—I have one of the best job-printing offices in the United States, with a trade growing every day, which I offer for sale at $1,000; or would sell half interest for $500; worth investigating. Address, LOCK BOX 168, MONTICELLO, ILL.

Bargains in Type—We are going to refit our office with larger fonts of type, and have some excellent faces, some of which are nearly new, to be sold for prices a little above junk prices; send for specimen-sheet at once and secure the first choice. EWELL JOB PRINT, BROCKTON, MASS.

For Sale or Exchange—Williams' Imposition and Illustrated Construction of Book Forms, Margins, Etc., new; White's Multi-Color Chart for Printers; one volume *British Printer* for 1900-1901 (technical articles); one volume *American Art Printer* for 1893; will trade for good camera, hand-press, etc. Address, HENRY HAGEN 6 Humboldt Place, SOUTH BOSTON, MASS.

FOR SALE OR EXCHANGE

For Sale—First-class job- and book-office, with stationery store attached; best location in a city of 60,000 inhabitants; equipped with jobber and cylinder press for all kinds of job- and book-printing; an excellent location for a good daily or weekly paper; will sell cheap if sold at once; good reason for selling. Address, Q-8, care of THE PRACTICAL PRINTER.

PRINTING PLANT FOR SALE

Located in progressive city in North Alabama, in the iron, coal and cotton section; established six years, and one of the most successful in the printing business; reputation for doing the best printing in the South; ships work to Georgia, North Carolina, South Carolina, Tennessee, Kentucky, Mississippi, Louisiana, and all over Alabama; receives above the average price for work; spent great deal time and money advertising; business well established; splendid field; large number of the best concerns in the South regular customers; large assortment of type, borders, rules, ornaments, cuts, etc., and machinery all modern and up to date; machinery practically new; the three job presses only about eighteen months old, and well taken care of; just added new cutting-machine; stereotyping outfit; high-class gas-engine; customers great advertisers, and calendar business alone a good thing; does three-fourths of printing in the city or section; receives the highest testimonials from the *Inland Printer;* makes specialty of commercial printing and printing for advertising purposes; refuses large amount book-work, parties offering to pay more than to any other concern; made money from the start, and is now making money; owing to chronic disease, physician has advised change; this is no fake "reason;" best judges say plant and good will easily worth $6,000; will sell at a bargain; office on main street, ground floor, well-lighted, brick building; rent and gas low; come south, young man, come south; this is a splendid chance to build up a large business. Address, Q-3, care of THE PRACTICAL PRINTER.

MISCELLANEOUS WANTS

Wanted—A location to start a job-office or newspaper and job-office, by a practical printer. Address, A. E. B., Box 96, UNION CITY, IND.

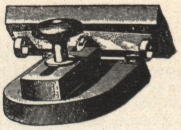
Wanted—Printers to try for prizes in second cover contest. For full particulars address, NATIONAL PRINTER-JOURNALIST, Caxton Building, CHICAGO.

Wanted—A second-hand photo-engraving outfit for daily newspaper; must be first-class and cheap. Address, with full description and lowest cash price, P-15, care of THE PRACTICAL PRINTER.

Wanted—THE PRACTICAL PRINTER for April, May, June, July, August, 1901; a good premium will be paid on the regular retail price of the magazine. Address, Q-2, care of THE PRACTICAL PRINTER.

Wanted—Copper shells; they must be clean, large, free from dirt, dross, and be tinned. The highest market price paid therefor. Untinned shells and clippings not wanted at any price. Send samples and state price and quantity to COPPER, care of THE PRACTICAL PRINTER.

Wanted—To lease a daily and weekly paper or weekly in good field for daily; would be glad of an arrangement whereby I could be relieved of all connection with, or responsibility for, mechanical department; or would accept editorial position paying $1,200 or more; large experience, qualified to fill almost any position on daily or weekly. Address, BOX 22, VINCENNES, IND.



PAPER CUTTER KNIVES can be sharpened or whetted instantly without taking them out of the machine with

HOERNER'S LITTLE WONDER SHARPENER

Tried and found a success in the largest and smallest establishments. Saves time and trouble, avoids danger, never becomes uneven like a stone, never injures the knife, always preserves a true edge, and lasts a life-time. Price, $3; discount for cash. Descriptive circular with testimonials furnished by typefounders and dealers, or by **J. S. HOERNER**, HIGHLAND, ILLS.

THE BLACKHALL MANUFACTURING CO.

Knife Grinders

SEVENTEEN
LOCK STREET
BUFFALO
NEW YORK

FOUR STYLES: MADE IN 16 SIZES, FROM 20 TO 90 INCHES LONG, WARRANTED FOR WET OR DRY GRINDING. WHEN ASKING FOR QUOTATIONS, SEND US LENGTH OF KNIFE (NOT WIDTH OF CUTTER)

COMPLETE BINDERY OUTFITS

MISCELLANEOUS WANTS

Wanted—A good second-hand type-setting machine, warranted to do the work claimed, and which can be had at a bargain. Address, Q-11, care of THE PRACTICAL PRINTER.

Wanted—Web-press, with stereotyping outfit, to print eight-page seven-column paper; must be modern and in first-class condition; state the lowest cash price. Address, P-17, care of THE PRACTICAL PRINTER.

BUSINESS NOTICES

Up-to-Date Typography—Modern job designs and color-schemes made for progressive printers. State your wants and send for prices to J. E. C., 6219 S. Seventh St., SAINT LOUIS, Mo.

Rees' Embossing Compound—This is a pastelike preparation for making counterdies for embossing, which after several minutes' exposure to light and air becomes hard and stonelike, is easily applied, without heat, and greatly reduces the cost of embossing; can be used on printing presses as well as on embossing machines; put up in cans containing nearly double the usual quantity; will keep for years. Price, $1 net per can. REES & SON, manufacturers, KEOKUK, IOWA. Sold by INLAND TYPE FOUNDRY, Saint Louis and Chicago.

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We Save You Money, Time, Work, Worry
Write us to-day for valuable information—free
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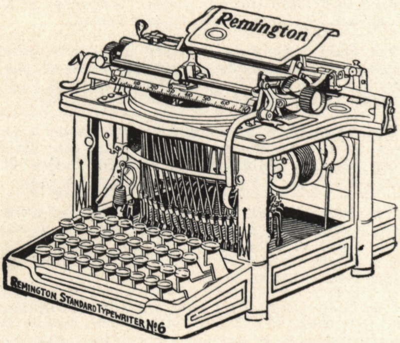
ST. LOUIS
PHOTO-ENGRAVING CO.
COR. FOURTH & PINE STS.
Write for Samples and Prices



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PARAGON TYPEWRITER RIBBONS
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CARBON, FINE LINEN PAPER,
AND ALL OTHER SUPPLIES
OF THE FINEST QUALITY.

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STANDARD LINE ITF INVENTED BY INLAND TYPE FOUNDRY

BLAIR SERIES

ORIGINAL

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PRINTER PLEASED
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14A 12-POINT BLAIR NO. 2 $1.50

SELECT FINE MODE
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PRINTERS SAVE MORE TIME
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ENTERPRISING CUSTOMERS DEMAND
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ORDERS CASHED
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EXECUTION SIMPLIFIED
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NEATEST STYLE VISITING CARD
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20A 6-POINT BLAIR NO. 1 $1.00

DEMONSTRATED BY ENTERPRISING PRINTERS
THAT THE BEST IS THE CHEAPEST $148

EVERY SIZE OF BLAIR IS PROVIDED WITH A DIFFERENT NICK

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Copperplate
Text

Miss Bernice Melton

2406 Hollyhock Avenue

Mr. and Mrs. George B. Lamberton
invite you to be present
at the marriage of their daughter
Augusta Elizabeth
to
Mr. Clarence Walsingham
on Thursday afternoon, October the seventh
nineteen hundred and one
at four o'clock

Original Production
of the
Inland Type Foundry
Saint Louis and
Chicago

At Home
after December eighth
523 Case Place

Mr. Edward R. Glover

406 Flad Boulevard

Pleas

at the Church of the Redeemer

Glasgow Street, Denver

on Saturday, the twelfth of October

At Home

on the first and third M

at Seventy-eight E

Copperplate Text

Original

18a 7A 14-Point $3.00

Society Announcement
Fine Stationery 16

20a 8A 12-Point $2.80

Stylish Handsome Design
Elegant Letters 50

25a 9A 10-Point $2.50

Invitation and Calling Cards
Printers Investigate 37

28a 10A 8-Point $2.25

Cementing Our Early Friendships
Holy Bonds of Matrimony 28

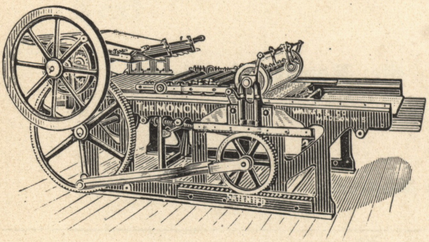
Mrs. Richard E. B

783 Gabler Place

Thursdays

THE MONONA LEVERLESS

THE PRINCE OF PRESSES



THE BEST,
EASIEST RUNNING AND
CHEAPEST POWER
PRESS IN
THE WORLD FOR THE
MONEY.

CABLE ORDERS FROM FRANCE, AUSTRALIA, CANADA AND ALL OVER THE UNITED STATES

ALL SIZES, 6-COLUMN FOLIO TO 6-COLUMN QUARTO.

IF YOU NEED INK OR BLANKETS FOR PROUTY OR MONONA PRESSES BE SURE TO WRITE US.

PROVE IT

IF YOU THINK STANDARD LINE TYPE IS THE BEST, YOU WILL, OF COURSE, KNOW THAT YOU MUST HAVE A MONONA LEVERLESS TO MATCH IT.

☞ IF YOU BUY A MONONA LEVERLESS PRESS FROM US WITHIN 30 DAYS OF THE ISSUE OF THIS OCTOBER NUMBER OF THE PRACTICAL PRINTER, CUT OUT ONE OF THESE COUPONS, SEND IT TO US, AND GET $5.00 IN CASH, TO PROVE TO US THE VALUE OF ADVERTISING IN THE PRACTICAL PRINTER.

FOR CIRCULARS AND PRICES
ADDRESS

W. G. WALKER & CO.
MADISON, WIS.
U. S. A.

WE MAKE EVERY SHADE AND GRADE OF

RED, BROWN, YELLOW, GREEN, BLUE,
VIOLET AND BLACK

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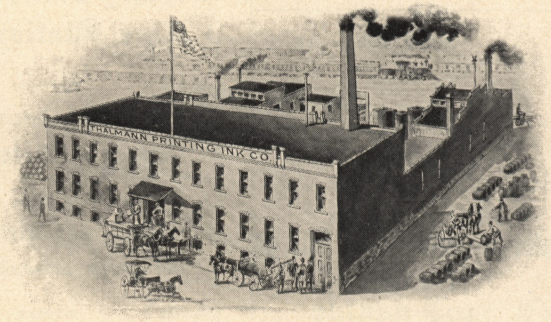
THALMANN PRINTING INK CO.

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WHEN YOU ARE IN THE MARKET WRITE US FOR PRICES. WE CAN SUPPLY YOU WITH THE BEST GOODS AT THE LEAST COST.

THALMANN PRINTING INK CO.

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SAINT LOUIS
OMAHA: 113-115 S. ELEVENTH ST.
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A. N. KELLOGG
NEWSPAPER COMPANY

WRITE US FOR
SAMPLE
SHEETS

OUR READY PRINT

AND STEREOPLATE SERVICE HAVE ONLY TO BE TRIED TO INSURE A CONTINUANCE. THEY WILL SAVE YOU TIME AND MONEY. OUR PLAN ENABLES EACH PUBLISHER TO SELECT HIS OWN MAKE-UP. SHIPMENTS ARE MADE PROMPTLY, AS WE APPRECIATE THE VALUE OF ARRIVAL ON TIME.

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CHICAGO
KANSAS CITY
HOUSTON
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IF YOU ARE CONTEMPLATING A TRIP YOU SHOULD WRITE TO THE

CHICAGO & ALTON

FOR
MAPS, PAMPHLETS, RATES
ETC.

CLOSE CONNECTIONS, QUICK TIME AND SUPERIOR EQUIPMENT

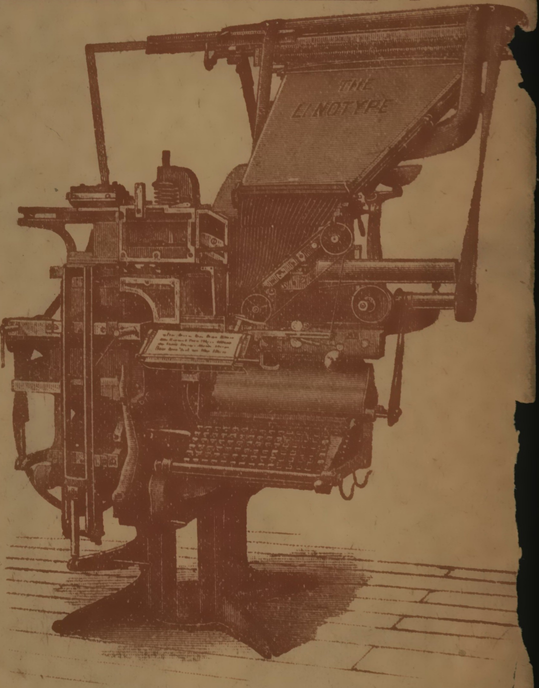
"THE ONLY WAY"

WRITE TO D. BOWES, A. G. P. A., SAINT LOUIS, U. S. A.

POINTS OF ADVANTAGE

REMEMBER THESE POINTS IN INVESTIGATING COMPOSING MACHINES

THE LINOTYPE



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EMBRACES THE FOLLOWING ADVANTAGES:

EACH MACHINE SETS ALL BODIES FROM RUBY TO PICA—EITHER LEADED OR SOLID. ALSO BORDERS, DASHES, RULES AND SLUGS. A CHANGE OF FACE OR MEASURE REQUIRES LESS THAN 5 MINUTES. COMPLETE FONTS OF MATRICES, ANY SIZE, COSTS EITHER $40 OR $66 (THE LATTER IS IN REALITY TWO FONTS IN ONE, EMBRACING ITALICS AND SMALL CAPS OR SOME BLACK FACE IN CONNECTION WITH A REGULAR BODY FACE). LINOTYPE METAL COSTS 7 CENTS A POUND. NO OUTLAY FOR SORTS. CORRECTED MATTER UPON THE GALLEY COSTS 12 TO 22 CENTS PER 1000 EMS, ACCORDING TO LOCATION AND PREVAILING SCALE OF PRICES.

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LINOTYPE Co.
P. T. DODGE, President
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